

EXHIBITION OF CHINESE PAINTINGS / PART
OF THE COLLECTION OF PROFESSOR ISAAC
TAYLOR HEADLAND, PH.D., PEKING
UNIVERSITY, MARCH 13TH TO 19TH 1909

Isaac Taylor Headland

Century Club, New York

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CHINESE PAINTINGS

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PROFESSOR ISAAC TAYLOR HEADLAND, PH.D.
PEKING UNIVERSITY

AT THE
CENTURY CLUB, N.Y.
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INTRODUCTION

CHINESE ART is said by native writers to have begun with their writing, but our earliest records of portraits are about 1324 B.C. It must have made considerable progress by the time of Confucius, about 550 B.C., for we find in the Confucian analects that "A disciple asked Confucius for the meaning of the following verse:

Her coquettish smiles,
How dimpling they are;
Her beautiful eyes,
How beaming they are;
Oh fairest is she
Who is simple and plain."

"In painting," answered the Sage, "ornamentation and color are matters of secondary importance compared with the ground work." This quotation is from a poem which the master did not admit into the Book of Poetry, and probably refers to a painting of some ancient "beauty," as the poem is of this class.

There were two important portrait galleries erected and filled with portraits about the time of the beginning of our era. One of these was called the Cloud Terrace Hall and in it were placed the portraits of the 28 heroes who had helped to found the East Han dynasty which began about the year 1 of our era. (Four others were added later.) The second of these Halls or galleries was called the Chou Kung Li Tien. It was built of stone and on its walls were frescoed the portraits of the great sages, heroes and female worthies of the Hsia, Shang and Chou dynasties, the time anterior to the building of the Great Wall, 221 B.C. Among these were included Confucius and his seventy disciples.

Another important gallery was the Han Lu Ling Kuang Tien, in which was painted all varieties of living creatures, miscellaneous articles, bogies from the mountains and mon-

strosities from the sea, in colors which harmonized with the original, or what the artist thought the original ought to be. It is not improbable that these were pictures similar to what are found in the Shan Hai Ching (Mountain and Sea Classic), a bogie book common in the Chinese shops to-day.

Ming Ti (65 A.D.) established the custom of having court painters, and introduced Buddhism into China. After the introduction of this alien religion Confucianism and Taoism sprang into new life, and the period from 300 to 600 A.D. was a time of strife for supremacy between these three religions. Buddhism and Taoism both began to build temples and decorate them with pictures of their gods and immortals, and Confucianism in order to vie with them erected similar temples and decorated them with portraits of its heroes, for as most of us know Confucianism is little more than a hero-worship. A careful study of this period will show us that Art in the Orient, as in the Occident, was developed by its contact with religion.

During this period we have four great artists—Ts'ao Fu-hsing, Ku K'ai-chih, Lu T'an-wei, and Chang Seng-yu, whose reputation, like that of the Italian and other European masters, was won by their decoration of the temples with portraits of heroes or pictures of immortals, fairies, gods or demons.

With the close of this period we come to the T'ang dynasty (618-905 A.D.) during which we have in China the Elizabethan age of poetry, music, literature and art. During this period were founded the three great schools of art. The Northern School, which is characterized by a good deal of color in its work, by Li Ssu-hsün and his son Li Chao-tao (651-716 A.D.); and the Southern School, which depended for its merit on the beauty of its calligraphy, by the great poet Wang Wei (699-759 A.D.), whose poems were said to be pictures without color, and his pictures poems without words, and the Japanese school by Wu Tao-tze (Go Do Shi) 8th Century.

Between the T'ang and the Sung dynasties we have the names of two great masters, Ching Hao and Tung K'uan.

With the Sung dynasty (905 A.D.) we begin a period which had a tremendous influence on Japan. Chao Po-chü (12th Century) was the earliest of the great Sung artists, though Ma Yüan (12th and 13th Centuries) and Hsia Kuei (13th Century), are more widely known in Japan and consequently in the West. The two men perhaps whose works are most highly prized by the Chinese are Mi Fei (1051-1107 A.D.) and his son, Mi Yu-jen (12th Century). They originated a style of landscape painting very different from that of any other Sung artist, in which their mountains tapered to steep peaks and their valleys were filled with clouds.

The Yüan or Mongol dynasty occupied the throne for one hundred years. During this period we have the names of four great painters. Chao Tze-ang (1254-1322 A.D.), who enjoys the reputation of being the greatest painter of horses China has ever had. His wife, the Lady Yüan, and his son were both well-known artists. The second of these four was Huang Kung-wang (1269-1355 A.D.), by many considered the greatest of the Yüan masters, whose work is characterized by his truncated mountains and deep ravines. The third is Wang Meng (14th Century), and the fourth Ni Tsan (1301-1374 A.D.), a peculiar, irregular but very powerful painter, whom few if any have been able to imitate.

The Ming dynasty, in spite of all previous critics and criticisms, contains some of the most attractive work I have seen. Ch'iu Ying (15th Century) has been imitated by more artists than any other of the Ming masters. His work lacks the force and vigor perhaps of the Sung masters, but it contains a naturalness and an attention to detail which I have not yet found in any of his predecessors. Wen Cheng-ming (1470-1559 A.D.) is said to have discovered Ch'iu Ying and to have been his teacher. T'ang Yin (1470-1523 A.D.) ranks with the two already named as do Tung Ch'i-ch'ang (1555-1636 A.D.) and Lan Ying. One of the best products of the Ming work that I have been able to secure is by Mrs. Wang, whose artist or maiden name was Wu Chuan. It is a picture in 12 scrolls of 100 birds paying their respects to the phoenix.

There are six great names of the present dynasty. These are in order, Wang Shih-min (1592-1680 A.D.), Wang Chien (1598-1677 A.D.), Wang Shih-ku (1632-1713 A.D.), Wang Yüan-ch'i (1642-1715 A.D.), Wu Li (1715-1801 A.D.), and Yün Shou-p'ing (1633-1690 A.D.). They are usually spoken of as the four Wangs, Wu and Yün. They were all landscape painters except the last, who began with landscape but gave it up, saying, "As long as Wang Shih-ku paints landscape I will confine myself to flowers." Their pictures command as high a price as those of the old masters.

The earliest painters in the East as in the West began with frescoing. Their first work was portrait, then figure, to which were added flowers, and touches of their surroundings, which gradually developed into landscape. As early as 300 A.D., we have a record of silk having been used as a ground-work. Later they began using paper, though silk has always been most popular, perhaps because of the way it discolours with age, but a picture on paper is most highly prized by the Chinese.

Their brush was the ordinary Chinese pen which was invented by the builder of the Great Wall (221 B.C.); the colors were either Chinese ink (falsely called India ink) or pulverized minerals mixed with water and glue similar to those used by the Italian masters of the fifteenth and sixteenth centuries.

We have in Chinese as in Western art both impressionism and naturalism, and in addition we have finger-painting, outline-painting, and what the Chinese call *pai-miao*, a species of very fine outline-painting in which the hands and faces of the figures are done as in naturalism.

The point of view of the Chinese artist in painting a landscape is from a hill-top instead of from the level. This makes his *kakemonos* three-fourths to four-fifths land and the remainder sky, which is usually reversed in our own landscapes. The effect upon us in first viewing them is to make them seem to have one part piled upon the other instead of behind it, and thus lose its perspective. In a *makemono* it is different. He takes the same viewpoint as

we do and produces a similar perspective. It was said of Wang Shih-ku that he could put 3,000 miles of perspective on a fan.

The Chinese artist spreads his silk or paper on the table before him, and begins at the bottom to sketch in his picture. This he often does with a bit of burnt incense or charred willow twigs. When the sketch is completed he begins painting from the same point, doing the black and white with ink and spreading on his colors when his ink work is completed. One of his chief difficulties is that his ink is indelible and a mark once put upon the canvas can never be erased.

I. T. H.

NEW YORK, March 13th, 1909.

LIST OF PAINTINGS

8 MAKEMONO, by Yin Hao, 339 A.D. (Sung Copy).

9 PEACH-BLOOM WITH SNOW THEREON, with Su Shih's name and Seal, 1036-1101.

This sprig of peach-bloom is evidently from the Sung Dynasty. It is intended to represent a peach-tree limb with blossoms and snow together upon it, in illustration of a verse from a poem which alludes to this fact. This picture is best viewed from a distance of thirty or forty feet. Notice that the snow and flowers are simply the blank paper, and illustrates the principle of space and plane painting.

10 LANDSCAPE, by Mi Fei, 1051-1107.

Mi Fei was one of those artistic freaks that are found in all countries. He dressed in the fashion of the previous dynasty, was eccentric in manner, and consequently attracted many visitors, would use no towels or dishes that had been used by anyone else, always went about with a handkerchief full of pebbles, and knocked his head on the ground to a large irregular rock which he addressed as "Brother." He was a fossil in all kinds of ancient learning, delighted in doing the opposite of what others did, admired what they cared nothing for, and disregarded what they admired. But he was a Master as an artist. His mountains tapered into sharp peaks, the valleys were filled with clouds, and he remains to-day a Master of 800 years' standing.

20 ON THEIR WAY TO THE MOON.

This picture represents Yeh Fa-hsi, a celebrated magician, and the Emperor T'ang Ming Huang (eighth century A.D.) starting on their trip to the Moon. They were met at this place by six fairies riding on cranes or phoenixes, and beautiful stories are told of what they saw in the Moon. (We have a book in MSS., which we are about to publish, called Folklore and Fairy Tales, which contains these stories.)

21 LANDSCAPE, by Liu Sung-nien, twelfth and thirteenth centuries.

Liu Sung-nien was a native of the Chehkiang Province, where so many of the best artists came from, and was a student in the College of Arts of the Sung Dynasty. In 1190 A.D. he was a Probationer in the Han-lin College, and was presented with a "Gold-belt" by the Emperor for his scholarship and his proficiency in art. He ranks among the second-rate artists of the Sung Dynasty according to Chinese critics.

23 MONGOLS HUNTING, by Chao Meng-fu, 1254-1322 A.D. ①

This picture represents six Mongols hunting on horseback, four with bows and arrows, one with a ball and chain, about to strike a cow, and the fifth with an eagle or hawk on his arm, presumably

only riding about scaring up the game. The men and horses, chiefly the horses, are the important part of the picture, as Chao Meng-fu and Han Kan are the most noted horse painters of the Empire. Writers on art give Chao Meng-fu the highest praise, saying that the work of the T'ang painters was indifferent, and that of the Sung was rough compared with his. His wife, the Lady Kuan, and his son were both noted artists, and at times they united in painting a single picture, each doing the part he could do best.

25 TWO CRANES, by Lü Chü, fifteenth century.

Size 53 in. x 25 in. Lü Chü was Court painter during the Ming dynasty. He often embodied a suggestion or exhortation in his pictures for the Emperor, until His Majesty one day remarked in a quotation: "The artist used his picture to remonstrate with his Lord," adding, "in truth you are the man." Chung K'uei was a student who entered the examinations during the T'ang dynasty, but failing to take his degree, went and killed himself. The Emperor hearing that there was a man in his kingdom who killed himself because he failed to get his degree, conferred it on him posthumously. This so worked upon the spirit of Chung K'uei that he determined to return to the world and protect the Emperors from evil spirits, which he has done from that time to the present.

27 LANDSCAPE, by Ch'ien Ku, sixteenth century.

Ch'ien Ku studied with the great artist Wen Cheng-ming, whose methods he mastered. He was diligent to a fault, as it is said that when he was not painting he did nothing but "Wash his inkstand and burn incense." He was noted for his landscapes and coloring and as a poet, penman and essayist.

28 THE TORN FAN, by (Lan Ying), sixteenth century.

A scene from the "Dream of the Red Chamber," the novel which has been read perhaps by more people than any other novel in the world. The story describes life in the homes of the rich. The boy is the son of a Duke, the girls his maids. Ch'ing Wen, the girl with the torn fan, was not feeling well and thought the sound of tearing fans would comfort her. She thereupon ripped up her fan, and the boy Pao Yü, thinking that if such a small matter as tearing fans would comfort her, he would get the fan of the other girl (She Yüeh) for her. She Yüeh objects. The artist has tried to put a lackadaisical look on the face of Ch'ing Wen. Her chest-protector, her girdle and her arm, as well as that of Pao Yü, show through their gauze clothing. A thin bamboo screen is behind her through which can be seen a vase, a musical instrument, etc.

29 LANDSCAPE—MAKEMONO, by Ch'iu Ying (Middle of sixteenth century).

This landscape is a horizontal scroll, 10 ft, 6 in. long and 1 ft. 2 in. wide. It represents country and village life, methods of travel in boats and sedan chairs, wild mountain scenery and peaceful rice-farms. It is a spring scene, in which the peach trees are in bloom. Men are seen riding donkeys, boys leading their cattle to the field, women in their own courts at their wheels, and priests

with staff in hand are meditating as they saunter among the trees. It is a specimen of Ch'iu Ying's finest work in landscape, trees and figures. This artist excelled in more lines than perhaps any modern painter, being celebrated for his figures, birds, animals, landscapes, buildings and vehicles, and he is supposed to be a re-birth of Chao Po-chü of the Sung Dynasty (twelfth century A. D.). He and Wang Hui are imitated by many modern artists.

32 100 BIRDS PAYING THEIR RESPECTS TO THE PHOENIX, by Wu Chuan, sixteenth century.

This lady, Miss Wu, afterwards married a Mr. Wang, but always signed her pictures by her maiden name, as did many of the lady artists, unless their husbands were noted painters. We are told that she "cultivated the field of her ink-slab for a living," painting bamboo, rocks, flowers and birds, being celebrated also as a poet and penman. This is one of her best pieces of realistic work. She desired to paint 100 birds, and conceived the idea of having them pay their respects, or worship to the Phoenix, the king and queen of birds. Notice the male and female phoenix in the center, while the birds are resting, flying or swimming with their heads turned toward them. We call attention to the hawk, the black crane and the small bird perched on the sprig of bamboo.

34 LANDSCAPE, by Wang Hui, 1632-1720.

The six great painters of the present dynasty are "The Four Wangs, Wu and Yün." Wang Hui occupies the most prominent position among the "Four Wangs," was the man who could put 3,000 miles of landscape on a fan, and of whom Yün Ke—the Yün of the six—said, "As long as he paints landscape I will confine myself to flowers." He came under the influence of the other three Wangs, all of whom left their impress upon him. He was neither Impressionist nor Realist, but an Eclectic, combining the other two systems or schools. He is imitated by more artists since his time than any of his contemporaries, or than any other artist of the last two dynasties unless it be Ch'iu Ying, of the Ming. We call attention to the various paths, roads and streams in the picture together with the perspective, which of course is supposed to have been seen from an elevation, and not from a level as in our own landscapes.

35 A VISIT FROM THE FAIRY QUEEN, by Yü Chih-ting and Wang Hui, seventeenth century.

The work on the landscape of this picture was done by Wang Hui, 1632-1720, who is looked upon as the most famous landscape painter of the present dynasty, but who was unable to paint figures. It is said that he could put 3,000 miles of landscape on a fan. The figures were painted by Yü Chih-ting, a celebrated painter of legendary figures of the seventeenth century, after the style of the Ming artist, Lan Ying. He later followed the style of the Sung and Yuan Masters, and finally created a style of his own. He was author of a volume of pictures called the Wang Hui Reproductions—or pictures illustrating the work of Wang Hui. (For Wang Hui see No. 34).

36 BIRD AND LOTUS, by (Pa Ta Shan Jen) Chu Ta, seventeenth century.

Size 51 in. x 16 in. Chu Ta was a descendant of a Ming Prince, who entered a monastery and took the vows of a Buddhist priest. He was a high Impressionist in his art work, "a free lance who disregarded all the established rules of Chinese art." His pictures are mostly monochrome, flowers, birds, bamboo, trees and landscape. His effort at making a lotus stem and leaf with two strokes of the brush is characteristic.

37 BIRD ON LIMB, by Chu Ta, seventeenth century.

Size 26 in. x 10 in. High Impressionism. (For Chu Ta see No. 36.)

43 TAPESTRY, (FU, LU, SHOU), HAPPINESS, PROSPERITY, and LONG LIFE, seventeenth century.

This piece of tapestry, as the inscription above it indicates, was woven for the Emperor (probably K'ang Hsi) and was given by him as a present to one of his favorite officials. It has pictures of three persons representing Happiness (the man with the child in his arms), Prosperity and Long Life. The bat is called *fu*, which also means happiness, as the peach also means long life. The pine tree on the left by a play on words is made to mean 100, the rocks on the right represent 10, and the plant of long life in the foreground "or more." The Emperor therefore wishes the one to whom he gives it "happiness upon happiness, long life upon long life—110 or more years of life." Many Chinese paintings are thus filled with beautiful thoughts and have good wishes hidden away in them for the recipient himself to discover.

47 GATHERING PUSSY WILLOWS, by Leng Mei, seventeenth and eighteenth centuries.

This picture is a portrait of the man on the couch, with his children catching the willow blossoms as they fall to the ground. It was painted by Leng Mei (a court painter of K'ang Hsi), who was noted for his fine men and beautiful women. In 1711 he was appointed to paint a picture of the birthday celebration, the art decorations of which were under the superintendence of the celebrated Wang Yuan-ch'i.

49 PEONIES, by Chiang T'ing-hsi, 1669-1732 A.D.

Chiang T'ing-hsi and his son Chiang P'u were two of the most noted flower painters of the present dynasty. They were also noted for the fact that they were both Grand Secretaries. Next to Yün Ke he is the most noted flower painter of the dynasty.

52 MADONNA, by Lang Shih-ning (Castiglioni), seventeenth century.

This Madonna was painted by the Italian Jesuit, court painter to the Emperor K'ang Hsi, and indicates that it is after the European style. He has tried to paint the hair after the style of the time of Christ, with not very good success. The drapery of the child reminds us of the children of the Italian masters of the sixteenth century.

58 THE A-FANG-KUNG, by Yüan Yüeh, eighteenth century.

This large landscape is by Yüan Yüeh, beginning of the eighteenth century, a brother of one of the Court Painters, Yüan Chiang, whose work this resembles. He, as well as his brother, did work for the Emperor Yung Cheng, 1677-1735 A.D. The picture represents the park or pleasure grounds of Ch'in Shih-Huang, the man who built the Great Wall. This Hall was so high that a sixty-foot banner could be unfurled within it, and so large that it would accommodate 10,000 people. "Seven hundred thousand criminals and prisoners were employed at forced labor in its construction." This is a favorite study of Chinese artists who are experts as painters of buildings. Several copies of these brothers' work are in this collection.

55 LANDSCAPE, by Yüan Yüeh. (See No. 58.)

56 LANDSCAPE, by Yüan Yüeh. (See No. 58.)

57 LANDSCAPE, by Yüan Chiang. (See No. 58.)

60 LANDSCAPE, by Yüan Chiang. (See No. 58.)

61 SMALL LANDSCAPE, by Yüan Yüeh. (See No. 58.)

62 THE CHINESE JOAN OF ARC, according to the (Pai-miao) Outline Method.

This picture represents the Chinese Joan of Arc, painted by the Pai-miao or outline method. Only the face and hand are done completely, the remainder being only in outline. Several great artists are mentioned as being celebrated as Pai-miao painters, among whom are Yao Yüan-chih of the present dynasty and Ch'iu Ying of the Ming. The picture has no inscription upon it and it is useless to speculate as to its author.

63 GODDESS OF MERCY WITH CHILD, beginning of the eighteenth century.

The inscription on this painting was written during the fifth month of the year 1707, during the reign of the Emperor K'ang Hsi. The painting looks as if it had Italian influence in it, and when we remember that this Emperor had some Europeans among his Court painters, it is easy to account for it. It looks as if it had been painted from a porcelain goddess of mercy, but whether this is the case we cannot say. We have not been able to read the inscription. Notice the expression of the eyes, and the preservation of the colors.

64 TIGER, by Ma Fu-t'u, eighteenth century. "Finger Painting."

The two most noted finger painters of the present dynasty are perhaps Kao Ch'i-p'ei and Ma Fu-t'u. The former was much more noted and more varied in his style, but the latter did better work as

a painter of tigers than any we have yet seen even with the brush. The Chinese can hardly be considered as excelling in animal painting, though there are some who have done well as painters of horses, and we have seen some good cows.

In finger painting the artist mixes his ink on his ink-stone, dips his finger into it, and with the end of his finger makes the coarse lines, while with his finger nail he makes the fine lines.

67 "COME OVER WITH ME," by Kao Ch'i-p'ei. Died 1734 A.D.

Size 36 in. x 20 in. Finger painting. Kao Ch'i-p'ei is the most noted "finger-painter" of the present dynasty. A finger-painter uses no brush, but simply mixes his paint—or India ink—and then dips his finger in it, and thus puts it on his paper or silk. This artist could paint better with the brush than with his finger, but is chiefly known as a finger-painter, and is always thus spoken of.

68 THE EIGHT IMMORTALS OF TAOISM, Tapestry, Eighteenth century.

This piece of tapestry illustrates the Eight Immortals of the Taoists returning on a cloud-path from a meeting in the Celestial regions with Lao Tzu, the founder of their sect. This is a peculiar kind of tapestry called Kua Jung, in which the figures have a satin finish, while the ground has a silk finish. The ordinary tapestry is called K'e Ssu by the Chinese.

Size 67 in. by 40 in.

71 THE FAIRY, MA KU, by Ku Lo, last of eighteenth and beginning of nineteenth century.

Ma Ku is the most popular study with artists of all Taoist fabulous celebrities. She is supposed to have lived about the beginning of the second century, and she, with her brother, were two of the most expert soothsayers of the time. She reclaimed a large tract of land from the sea in the region of Shanghai, which she changed into orchards and rice fields, and hence her appearance often with a hoe on her shoulder. She is supposed not to have died, but to have sublimated and become a fairy, and because of this she is given as a birthday present to a lady, wishing her long life, as Father Time is given to a man. She usually holds the plant of long life, or the peach of longevity, in her hand, and is not infrequently represented with a deer beside her. The reason for this is that the word for deer is *lu*, and another word of the same sound means *prosperity*. Ku Lo stands at the head of the painters of pretty women of the present dynasty.

72 GOING TO THE BATH, by Kai Ch'i, eighteenth and nineteenth centuries.

Was a native of Turkestan, but his father served as an official in the region of Shanghai. He was a clever painter of fine men and beautiful women, the lines in his draperies being among the finest and most perfect of any of the artists of his time. He was a poet and a penman. This picture was painted in 1827, and its

proper title is "Introducing the Lichi." It represents China's only "stout beauty," Yang Kuei Fei, the concubine of Ming Huang, eating the lichi before going to her bath.

74 LANDSCAPE, by Yung Jung, eighteenth and nineteenth centuries.

Yung Jung was the sixth son of the Emperor Ch'ien Lung, who was contemporaneous with Washington for 60 years, which time he occupied the throne.

79 LANDSCAPE, by Sung Ling, eighteenth century.

Size 5 ft. 6 in. x 2 ft. 8 in. It represents the Four Old Men who fled to the Mountains during the troublous times of the Han Dynasty. Two of them are represented as sitting by a table in a forest of large pine trees, one with a pen in his hand ready to paint a picture or write a scroll, the other with a scepter, the while they gaze at a crane which is supposed to be bringing them news from the busy world. One of the others is stepping over a ravine with the assistance of a lad, while the fourth is standing by waiting for him, they two having been for a stroll among the hills. There is another lad with a bundle of scrolls under his arm, while still another is preparing them tea. It is one of the few pictures in which the artist has given the faces a proper Mongol color, the bronze of which has been deepened by the summer sun.

80 LANDSCAPE, by Tung Pang-ta, eighteenth century.
Died in 1745.

Size 5 ft. 11 in. x 3 ft. 1 in. It is painted on paper in monochrome. It was done for the Emperor Ch'ien Lung, whose seal is imprinted thereon, by his Court painter and Grand Secretary, Tung Pang-ta. This man and his son, Tung Kao, were both great landscape painters, and both Grand Secretaries, as well as great scholars. The picture is somewhat impressionistic, the outlines being dim, but from the point of view of the Chinese artist is of a high type of art. The top left-hand corner has been torn off, presumably with an inscription which was written upon it.

82 FATHER OF MIN CHEN, by Min Chen, eighteenth and nineteenth centuries.

Min Chen's parents died during his childhood, and, as he had no picture of them to which to offer sacrifice on feast days, he felt very sad. When he grew up he studied art, and one night he dreamed that he saw his parents going in the direction of his old home. He told a friend the next morning, and this friend said: "That is very singular; I saw two just such persons as you describe going in the direction of your old home; you might overtake them." He thereupon followed them, and when he had arrived at his home his parents were there, and he at once painted their pictures. That of his father was "an old man in tattered garments, with a basket on his arm, leaning upon a staff." He had no sooner finished his picture than his parents vanished, having returned only to allow him to paint them because of his filial affection. The spiritual nature of the picture is seen from the smoke issuing from the gourd. High impressionism.

83 A REFINED GATHERING IN THE WEST GARDEN, by Chin Shih, eighteenth century.

This picture is a copy of one painted by Li Kung-lin (1070 A.D.). It represents sixteen of the eminent men of the day distributed in groups about the garden. Su Shih is sitting at a table writing a poem; his brother Su Che is reading a book; Li Kung-lin is painting a picture; T'ao Yuan-ming is going home after resigning his office; Mi Fei, looking upward, is writing upon the rocks; while a Buddhist priest, sitting upon his mat, is discussing the doctrine of re-incarnation. These, with a few other friends and servants, complete the picture. This is a good piece of color work. A very important book of pictures by Chin Shih is "People Without a Double."

86 MANCHURIAN VULTURE, nineteenth century.
Artist unknown.

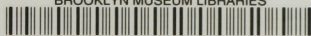
106 PICTURE OF THE EMPRESS DOWAGER AS THE
GODDESS OF MERCY.

The Empress Dowager copies the "Gospel of the Goddess of Mercy" with her own pen, has her portrait painted as the Goddess of Mercy, which she puts in it as a frontispiece, has it bound in yellow silk, enclosed in a yellow silk box, and presents it to her favorite officials either on their birthdays or on feast days. These books are prized very highly by the officials receiving them and are preserved as heir-looms in their families.

109 ONE OF SEVEN PICTURES BY EMPRESS
DOWAGER.

One of these is an old tree—a good specimen of impressionism; of the others one is a peony, impressionistic; another is the plant of long life, and the four small ones are peach blossoms in monochrome. The Empress Dowager spent a good part of her early years in studying art and painting, with The Lady Miao, one of the best lady artists of the present day, as her teacher. She keeps eighteen Court painters, who are divided into three groups, each of which are on duty ten days of each month, from 9 a.m. until 4 p.m. These artists paint whatever she may require—herself as the Goddess of Mercy, backgrounds for her to be photographed, decorations for the Palace, or pictures for her to give as birthday or other presents to her friends or officials.

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